CASE STUDIES ON COLLABORATION: LESSONS LEARNED FROM THE L!BRARY INITIATIVE

Anooradha Iyer Siddiqi, AIA
in association with:
Hood Foundation Former Director, Library and External Initiatives
Public Architecture John Cary, Executive Director

The L!brary Initiative targets the 1.1 million students in 650 elementary schools in the country's largest public school system. In a uniquely collaborative funding and operations partnership between the Robin Hood Foundation and the City of New York, this educational program employs architectural design and curricular integration to fight poverty by reinventing the library as a vanguard community resource. Beginning in impoverished neighborhoods experiencing some of the highest dropout rates and lowest literacy levels, school libraries have been created under a new programmatic model evolving from a multidisciplinary platform of instruction and state-of-the-art facilities requirements. Each project is a provocatively designed interior renovation of approximately 1,700 square feet, the size of three common classrooms. By establishing new standards in innovation and collaboration, several architectural prototypes were tested and a new library "type" has emerged. The projects have garnered numerous design awards and extensive publicity within and beyond the worlds of architecture and design, business, philanthropy, and education. More importantly, the Initiative has endowed some of the city's poorest neighborhoods with a vital resource, tested a method for public-private partnerships and interdisciplinary collaboration, and empowered design professionals to positively impact the communities they live and work in.

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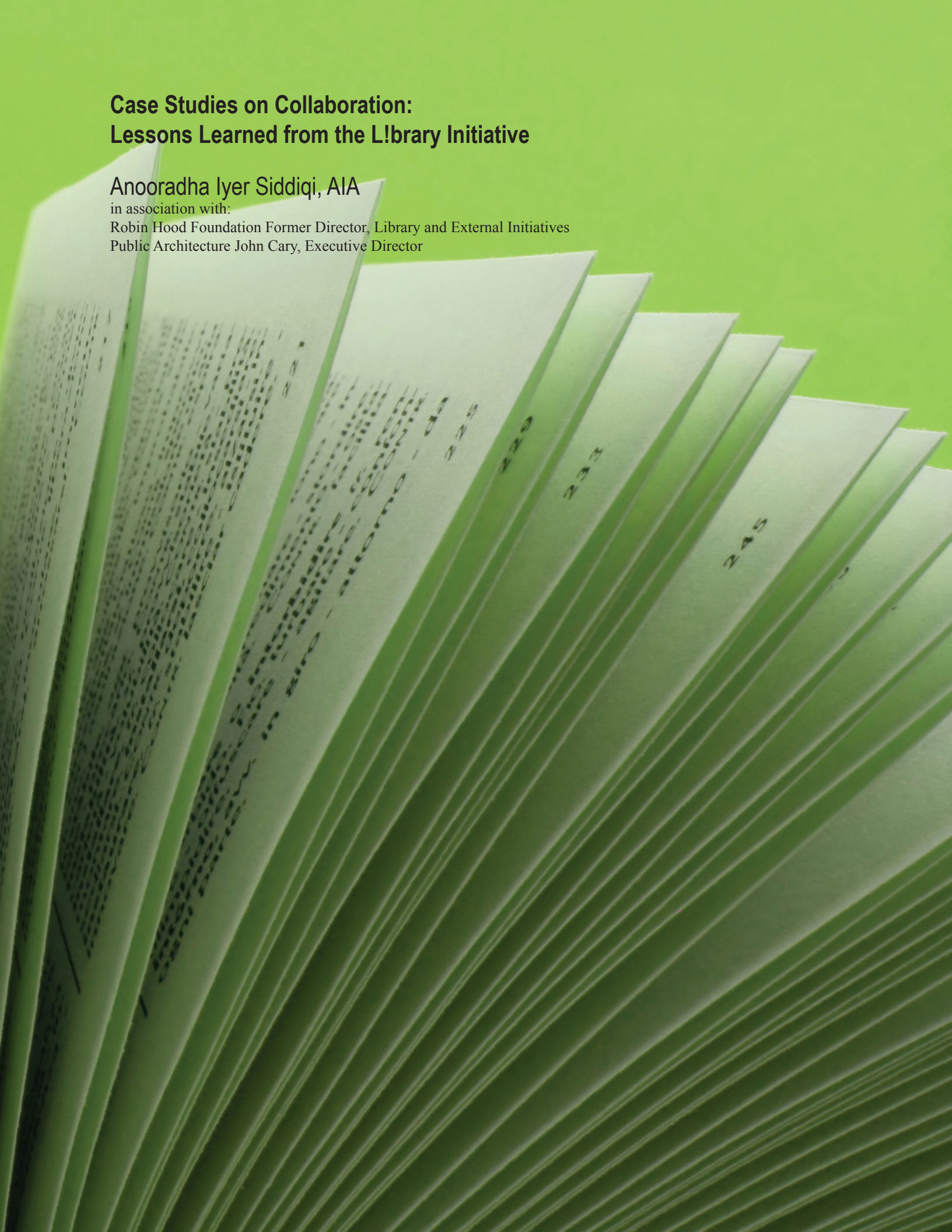


Explanation of Text

The L!brary Initiative to date has been implemented in the public schools in three phases, designated as Cohort 1 (10 projects completed in 2003), Cohort 2 (21 projects completed in 2005), and Cohort 3 (25 projects currently underway in 2007). Cohort 3 includes the equipping of 1 charter school library, solely by Robin Hood, not in partnership with the New York City Department of Education. The projects typically target elementary schools (grades Kindergarten through five or six) or elementary/middle schools (grades Kindergarten through eight). Nomenclature for the New York City Public Schools includes separate numbering by borough, with borough designations as follows: X=Bronx, M=Manhattan, K=Brooklyn, Q=Queens, R=Staten Island. For instance, P.S.1K = Public School 1 in Brooklyn and P.S.1X = Public School 1 in the Bronx.

Learning Objectives

In addition to the goals of the participating public schools, the New York City Department of Education (DoE), and the New York City School Construction Authority (SCA) to build and equip new libraries, Robin Hood's poverty-fighting mission aims at mobilizing the library as a pivotal resource. The objective and greatest obstacle is to cast the library as a transformational, rather than incremental, agent of educational reform. The means to this end is multi-faceted, involving curricular reprogramming as much as inventive design. For the sake of this report's focus, critical non-architectural issues will only be discussed in the introduction to the L!brary Initiative. Case studies will consider design issues alone, with implicit reference to larger educational and civic issues at play.

Robin Hood's mission to revamp libraries hinges upon a strategy that:

- Selects schools for participation based not only on poverty indicators, but on leadership potential;
- Trains librarians in interdisciplinary platforms to integrate the functions of the library with the educational curriculum so that the library becomes a locus for learning;
- Funds staffing and hours exceeding that in a typical public school so that the library becomes a community resource, leveraging the presence of parents as active contributors to children's learning;
- Trains teachers and school staff to take full advantage of the library resources—effectively, to bring the classroom into the library and the library into the classroom;
- Provides facilities for multiple classroom instruction, so that in addition to individual reading and learning, any and all classes in the school can be held inside the library—for pedagogical reasons, but also satisfying the logistical needs of many schools that give up scarce classroom space to accommodate the library;
- Provides provocative architectural design, often in contrast to the setting of the school neighborhood, that inspires students to associate positively with the library;
- Encourages a collaborative design process requiring schools to engage with and take ownership for the spaces before they are built;
- Stocks libraries with a current collection of 7,500 new books supporting the school curriculum and allocates funding to update the collection in each following year, both, to improve literacy;
- Equips libraries with state-of-the-art technology, to offer varied opportunities for learning;
- Brings together a network of designers, educators, school communities, public officials, individual and corporate fiscal sponsors and in-kind donors—an empowering exercise in consensus-building and project actualization for all involved;
- Systematically assesses the transformational impact of the library using external evaluators to measure school performance and other outcomes.

The L!brary Initiative funding partners consider poverty, leadership, academic performance, and facility availability in school selection. The funding partners and schools are expected to work closely together to develop an overall plan for success. Participating schools meet basic criteria indicating both need and potential. Schools must show a general track record of academic achievement, with students either scoring well or showing a significant recent rise in test scores. A minimum of 75% of students must be eligible for free or reduced-cost lunch under the Federal criteria for low-income household eligibility. A school meeting this demographic and performance criteria is expected to maintain an active library, gauged at the outset by the following criteria:

- A participating school must be endorsed by outside leaders at the Superintendent level, indicating strong leadership recognized outside its own community;
- Participating schools must allocate budgetary resources for 1) a full-time librarian, 2) a paraprofessional to maintain the library and free the librarian to focus on curricular concerns, 3) overtime staffing to keep the library open after school hours, on weekends, and in the summer to encourage family involvement, and 4) updating the library book collection in the years following its inauguration;
- The librarian must undertake a Master of Library Science degree program (instruction provided by Syracuse University, with tuition underwritten by the L!brary Initiative funding partners and Syracuse University) while working full-time in the library, and endeavor to improve integrated instruction with other teachers in the school;
- Teachers must commit to prioritize the library and collaborate with the librarian to improve the school's instructional program;
- Participating schools must demonstrate a recent history of noticeable progress in student outcomes in English Language Arts and a strong and explicit commitment to continue efforts to make progress in these areas;
- The school must provide adequate and appropriate space for a new library (1,700 – 2,000 square feet), reusing existing classrooms if necessary, by scheduling class instruction to take place within the library facility.

Philosophically, the design vision is straightforward: by overhauling 5-10% of a school's real estate, the Initiative affects 100% of its students. Each library's design is distinctive, meeting individual school needs and preferences, and architects and designers are given relative freedom in imagining the library from the child's point of view. Because these libraries are meant to engender in students a lifelong enthusiasm for learning, the chief architectural objective is to make a library that more than merely functions well. Architects and designers have been asked to develop and test a new kind of "place" using very little real estate, and through a handful of prototypes, a new library "type" has emerged. The following excerpt from the L!brary Initiative mission statement explains the core design criteria for a library intended to:

- accommodate up to 74 library users; including students, their teachers, parents, and other adults.
- house collections of 10,000 books or more, plus multiple technological hardware components such as desktop and laptop computers, a smartboard, listening station, and TV/stereo system.
- demarcate areas for whole class instruction, individual and group study, presentation and performance, computer workstation use, storage, and spaces for equipment necessary for routine library operations.

Designs must meet the following objectives:

- The library environment, both serious and playful, must appeal to children in a multi-sensory way.
- Finishes, furnishings, and equipment must be comfortable, user-friendly, and easily accessible to children from grades K-8 and to adults. Various modes of seating are encouraged, ranging from soft floor pillows to tiered risers.
- The library must be a safe, healthy, and barrier-free environment. "Green" materials and construction methods are encouraged.
- The library décor (including imaginative graphics and lighting) includes artifacts of student learning, thought-provoking signage and imagery, and personalized motifs celebrating the school or neighborhood.
- The library must accommodate up to 74 students and their teachers, simultaneously supporting whole class instruction, individual and group activities including reading and study, project-based teaching and learning, presentations, performances, and storytelling.
- The library must contain state-of-the-art technology (including hardware and software) and dedicated space for its use, for students in class or after-school programs, for the librarian and teachers to engage in ongoing professional development, and for parents and community members participating in programs in the library.
- The library and its furnishings and equipment are durable and do not require extensive or expensive maintenance and cleaning as a result of normal use.

The libraries are divided into five general functional areas, with ancillary storage and support areas also required. Arrangement of these programmatic regions of the library is a primary testing ground for the architecture. Descriptions of the functional areas, excerpted from the L!brary Initiative design guidelines follows:

Entry

The Entry is the students' gateway to exciting opportunities to learn. Bold design of the doors, glazing, lighting, and two- or three-dimensional signage upon or adjacent to the Entry, should highlight the threshold into the library. The Entry exterior or approach must include the word "L!BRARY" and a plaque displaying donor names and other credits… From the corridor, views into the library or into built-in display/exhibition areas should maximize students' and visitors' exposure to library activities, including projects that result from these activities and other student work. The Entry and the spaces immediately inside and outside the library should be large enough to accommodate several classes or groups of students entering and exiting the library at the same time. Design elements of the library may be incorporated into the public area outside the Entry. The library should be an inviting destination that draws students, prominently located within the school and clearly visible and accessible from all nearby public areas. A public access computer may be located close to the Entry, with access to a web-based card catalogue through a centralized DoE server. (If not located here, this terminal will be part of a bank of desktop computer stations in the Instructional Area.)

Circulation Desk

The Circulation Desk is where library patrons check out and return materials (one of the library staff's primary workplaces). The Circulation Desk must be located in close proximity to the Entry. A staff work area must be located in proximity to the Circulation Desk, preferably adjacent. The Circulation Desk must have easily-cleanable countertops that maximize worksurface area for librarians, at a height that permits students to reach the countertop for circulation of books. The Circulation Desk:

- requires enough perimeter space to accommodate groups of students who may congregate at the Circulation Desk when they enter or leave the library, or when they consult with the librarian or other library staff.
- requires clear sight lines to all other areas of the library, so that library staff can monitor all library activities.
- must meet design, construction, infrastructure, and technology requirements as outlined in various sections of… this document.
- where possible, must be located in proximity to a sink… configured as a barrier between sink and general library environment.
- requires adjacent storage…
- has a hardwired desktop computer and a hardwired color printer/scanner/copier/fax.
- is positioned to offer some privacy to the librarian. Furniture or workstations should not be placed for students and the public to be permanently positioned at or behind the Circulation Desk.
- has a phone with an outside line.

Presentation Area

This area supports multimedia and multi-sensory activities such as storytelling, student research presentations, plays, and other group activities. This area must accommodate 30 students gathering around an adult or another student, or in front of a stage or screen. Its primary use is to support storytelling by a librarian to a group of young students.

- This area may be demarcated by floor or ceiling finish. Finishes and seating should be soft and low to the ground.
- In addition to the storyteller's chair, furnishing and equipment in this area should include a pull-down screen or flat surface for projection, a whiteboard, and one set of approximately 30 stackable stools or stackable soft seating suitable for both younger (grades K-2) and older (grades 3 and up) children.

Instructional Area

Most of the learning activities for older (grades 3 and up) students will take place in this area (varies, specific to each site). This area will accommodate about 30 students at a time, although the students may be involved in several different kinds of activities (e.g., computer searches, individual and group study and projects, teacher/librarian-led instruction). This area should accommodate the following:

- 8 student work tables (large enough for students to spread out materials), with four chairs at each table. These tables should have capability to be configured for larger work surfaces, for students to work in groups of various sizes. Students should have room to spread materials on the tables. Students and teachers should be able to move easily between the tables and chairs in various configurations.
- 6 computer workstations (or 5 if one public access station is located at the entry) and 1 hardwired black-and-white printer, at a Computer desk/ tables... 2 chairs are required at each workstation.
- Each station should be large enough for 2-3 children to spread out books and notepaper around the computer terminal and to work comfortably together. Students seated at tables or computers should be able to see the mobile smartboard used for instruction.
- a teaching area (with room to spread out teaching materials, books and notes) from which the librarian can operate the projector from a laptop and access the A/V cart. Teachers and library staff should be able to see the students at all times.
- Wireless internet access should be accessible, so the librarian's instruction may incorporate online resources.
- a mobile A/V cart that can hold the librarian's laptop and a projector.
- a mobile smartboard. Furniture should be able to be arranged for all students to view the smartboard while writing on a surface. The smartboard and A/V cart should be able to be positioned at a distance to allow proper projection.
- (optional) a projection screen (fixed) and a whiteboard (fixed or mobile). Students seated at tables or computers should have an unobstructed view to both.

Reading Area

This area supports small groups (2 or 3 groups of 2-3 people) of students and adults, including family and community members. Parents may read to their children or students may read together and discuss what they are reading. Furnishings in this area should include two or three large soft chairs or small sofas. If adjacent to the Presentation Area, chairs can be pulled in to use at story time. This area need not be one contiguous space, however it should be separate from the Instructional Area, and students should not have to cross the Instructional Area to access it.

Storage: Circulation Desk

The Circulation Desk must have lockable storage adjacent, including:

- shelves to hold boxes of books and other materials and supplies.
- coat rack/hook. Lockable cabinets are sufficient; a closet is not necessary.

Storage: Miscellaneous

The library must maximize ancillary storage space for books and supplies (this does not refer to bookshelf storage of books). 100 sf minimum of easily-accessible, lockable storage space is recommended. Lockable cabinets are sufficient; a closet is not necessary. Supplies include miscellaneous equipment such as videos, DVD's, CD's, CD-rom's, microphones, headsets, flash drives, batteries, disks, cassette or CD players, external drives, portable devices, software, manuals, cables, power strips, puppets, puzzles, games, etc. This area must provide lockable storage and recharging capability for multiple electronic items, such as a digital camera, loose laptops, etc. This area may provide lockable storage and recharging capability for a laptop cart. (See electrical receptacle requirements…) This area may possibly accommodate a work table (…specific to each site).

Perspectives and Analysis

As of this writing, a total of 34 libraries in the public schools have been built, stocked with books, and equipped. One charter school has been provided with books and equipment. 22 public school libraries are in the final design, bidding and construction phases. The case studies in this section will specifically address design processes and outcomes, but the following excerpts from the L!brary Initiative mission statement summarize overall challenges and accomplishments of the program.

Challenges:

- Communicating and building consensus around a bold vision of school libraries as a modern, vibrant center of learning, and a resource and catalyst for improving instruction in reading and literacy; including fundamentally altering negative or absent perceptions of a school library.
- Recruiting successful classroom teachers who are capable of and committed to serving as librarians full-time while completing coursework and testing to obtain a Master of Library Science degree and licensure.
- Encouraging an active role for parents in historically underserved communities in their children's education. Raising capital for a transformational, not incremental, project.
- Attracting city, state, and federal funding, as well as corporate and private financial support in an environment of budgetary cuts.
- Designing and constructing libraries in an efficient and cost-effective manner, that maintains a unique tone in each school.
- Impacting student academic performance.
- Making a place where books and education are revered in a multi-sensory, positive environment, to launch a revolutionary engagement in the learning process for each student, encouraging students to stay in school, graduate, and succeed through life.

Accomplishments:

- Moral and financial support from the Department of Education and the City of New York, echoed by numerous Robin Hood contributors from the private sector, to redefine libraries and library services in public elementary schools.
- A public/private partnership agreement for ongoing programming, operations, design and construction, and maintenance of redefined and re-envisioned libraries under the L!brary Initiative.
- Development and implementation of a strategic plan for each school to maximize its library's potential to strengthen instructional programs, especially in English Language Arts.
- Establishment of funding by the partners and participating schools for a permanent, full-time elementary school librarian position and full-time, technically-trained paraprofessional support position.
- Creation of a Masters of Library Science program specifically for New York City elementary school librarians in collaboration with Syracuse University, with tuition jointly underwritten by Syracuse University and the partners.
- Establishment of funding by the partners and participating schools for overtime staffing of all libraries.
- Development of consultancy partnerships with recognized authorities in the fields of library science, education, and school reform to create the core collection of library books, library technology standards, and ongoing professional training and resources for librarians and teachers.
- Tailoring of professional development and technical assistance to help schools take full advantage of the libraries.
- Development and placement of a 7,500-book core collection in each school, with millions of books donated by major children's book publishers who allow the partners to hand-pick those books; assistance to schools to identify additional titles to meet the interest and needs of their students, teachers, and communities.
- Establishment of funding by the partners and participating schools to upgrade library collections by augmenting state funding for library materials with equivalent local funding.
- Architectural design standards with a breakdown of functional areas and design criteria for libraries in New York City elementary schools, with new standards raising the bar for excellence and innovation in library design for children (many of the designs recognized by numerous awards and publications).
- Technology standards for hardware and software, using a multi-platform that exploits wireless technology for internet access.
- Establishment of a dynamic, collaborative process to design the libraries, between world-renowned architecture and design firms, artists, illustrators, and writers; students, teachers, and school administrators; and the partners, along with the School Construction Authority.
- Expedited construction at library sites with rigorous cost and quality control, by the partners and the School Construction Authority.
- Establishment of an accountability system to track and evaluate the initiative's impact compared to stated goals; engagement of an independent evaluation team to provide assessments.
- Significant pro bono and reduced-cost services, including architecture, art, design, engineering, contracting; educational development and training; development of technology standards; core book collection development; consulting in various capacities.
- Significant in-kind contributions or reduced costs for books, equipment, and construction materials and products.
- Widespread positive publicity and press coverage.
- Significantly altered atmospheres and attitudes toward places of learning, in several schools and their communities.
- A collaborative and empowering process for students, teachers, administrators, designers, architects, artists, and communities.

Case Studies

Representative projects in this section have been included (in no particular order) because they meet one or more of the following criteria:

- Excellence in architectural design
- Clarity and integrity of design vision
- Example of good practice (innovative cost-cutting, "green" design)
- Experimental use of space or materials
- Significant empowerment of the school or community, due to the built environment
- Uniquely collaborative design process

This report includes the following library projects:

- Public School 106, Brooklyn: Rockwell Group
- Public School 1, Bronx: Tod Williams Billie Tsien Architects
- Public School 105, Queens: Rogers Marvel Architects
- Public School 19, Queens: Ken Smith Landscape Architect
- Public School 192, Manhattan: Gluckman Mayner Architects
- Public School 18, Staten Island: della valle + bernheimer design
- Public School 31, Staten Island: Leroy Street Studio
- Public School 287, Brooklyn: Richard Lewis Architect
- Public School 42, Queens: Weiss/Manfredi
- Architects
- Public School 16, Staten Island: 1100 Architect
- Public School 1, Brooklyn: Marpillero Pollak Architects

and the pilot science lab project:

- Middle School 88, Brooklyn: Rafael Viñoly Architects.

These projects are delineated conceptually as investigations of scale, form, and order. Though each project explores all of these themes and multiple others, these headings provide a broad framework for discussion of the particulars of each project. In the collaborative spirit of the Initiative, authorship is designated only by firm names regardless of the significance of individuals who worked on each project, with the recognition that each project had multiple "architects."

Scale

The Lofty Case Study 1: Public School 106, Brooklyn: Henry Myerberg with Rockwell Group

This design responds directly to the transformational objective of the L!brary Initative, iterating the philosophy that the library is a new type of institution. This new institution represents a shift in modes of learning, hinging on the idea that the library is a place of creation and exchange. Such a philosophical position rejects the notion of a library's sole traditional functions of reception and storage.

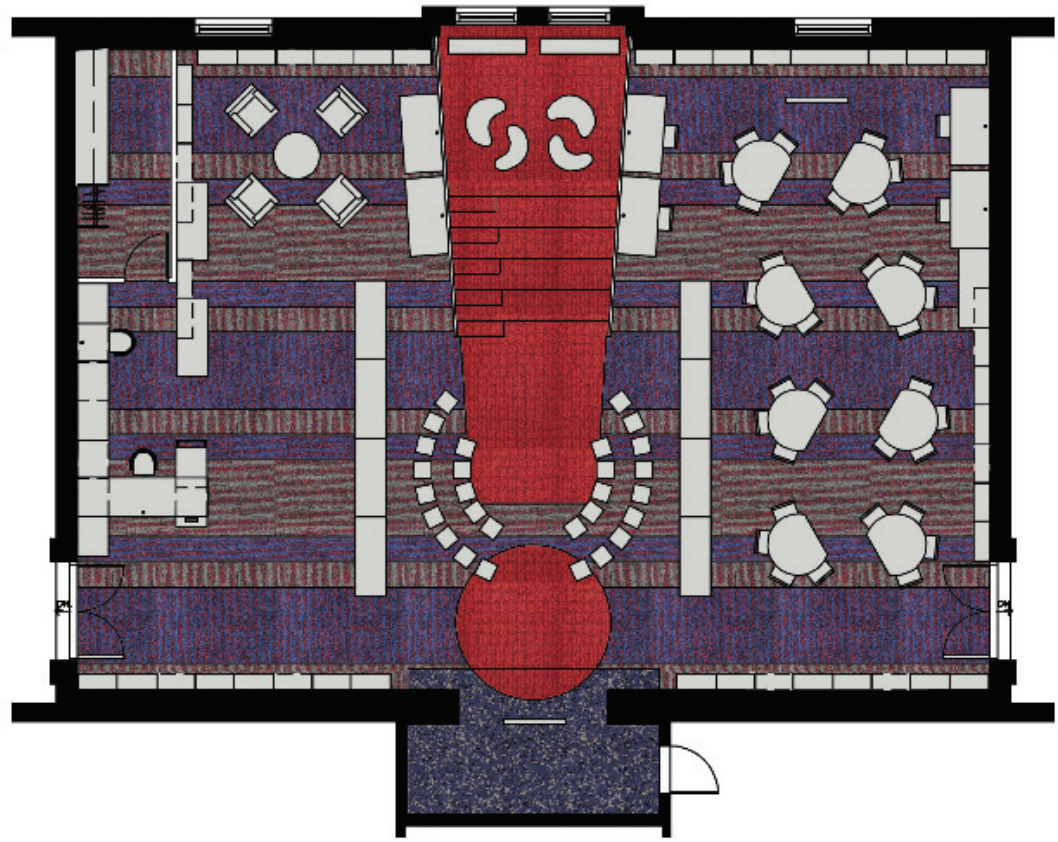
In spite of the Initiative's agenda to locate the libraries on ground floors for prominence and easy access, the architects' seminal decision to forego an ordinary space on a lower floor and reclaim an abandoned top-floor attic creates a "destination" quality, enhancing the library's psychological and social impact within a school that previously had no library. A red exclamation-mark flooring graphic, referencing the L!brary Initiative logo, demarcates risers leading to a platform that commands the space. This stroke simultaneously exploits the room's cross-section and appropriates the skyline view of Manhattan, a destination (like the library) that the students associate with success.

Figure 1. P.S. 106K “before” photo courtesy of Henry Myerberg with Rockwell Group.

P.S. 106K photo © Peter Mauss/Esto

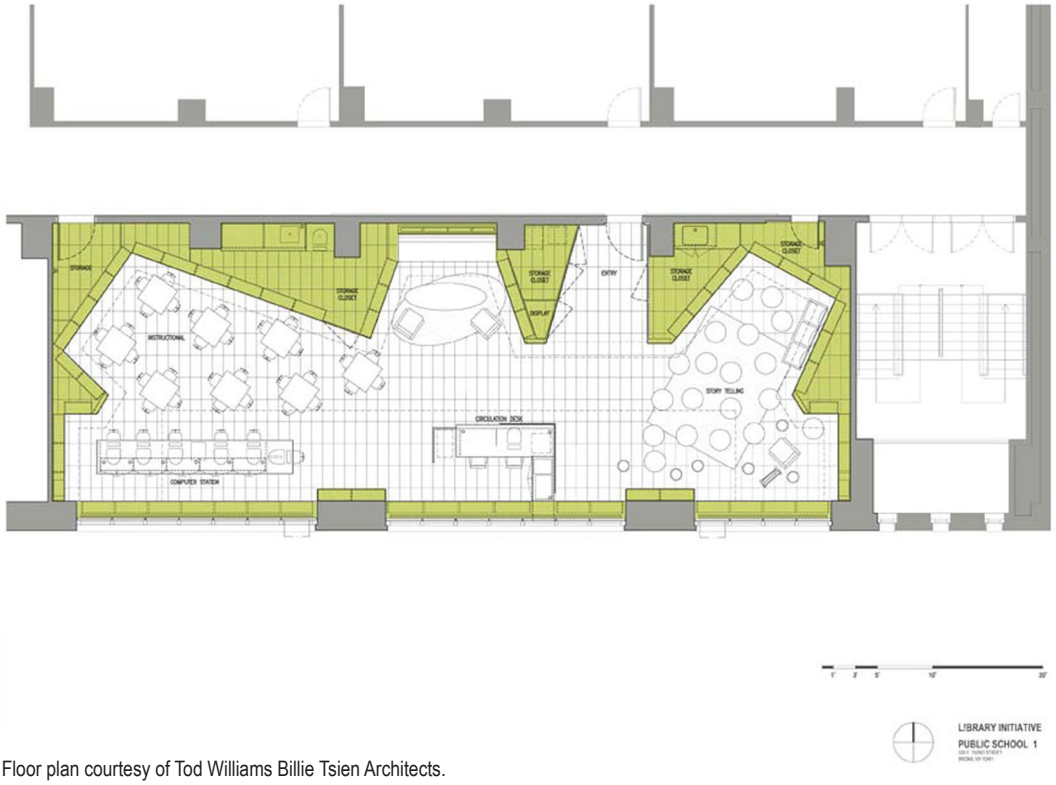
Within the grandeur of soaring cathedral ceilings, the design offers intimate child-scaled spaces in a bright, colorful room. Executing a keynote of flexibility throughout the design, much of the furniture is modular and mobile. Students can wheel semi-circular tables together in multiple configurations in the Instructional Area for group meetings or individual instruction. The Reading Area borrows daylight from the clerestories above and the center stair shelters soft seating large enough for parents and children to read together. The amphitheater Presentation Area dominates the room graphically and spatially, but speaks to children with its bright red floor and risers that function as informal floor seating.

Goals of affordability, ease of construction and maintenance, and “green” design inspired the use of common or recycled materials. Mobile tables were built from regular plywood with linoleum surfaces. The dimension of the modular bookcases is based on the standard size of plywood, to minimize material waste. Chairs by Peter Danko Design reuse seatbelts for back and seat support.



Plan sketch courtesy of Henry Myerberg with Rockwell Group.

As an architectural demonstration of the library as a place of creation and knowledge exchange, banded blue carpet tiles express the Fibonacci number series (1,1,2,3,5). Hundreds of questions in thought-bubbles cover the library's vertical surfaces. Workshops between Teachers & Writers Collaborative with poet Dave Johnson and the students and teachers of P.S. 106K unearthed questions like "When they made the first clock, how did they know what time it was?" and "Why do we go to war to have peace?" (The irresistible assignment also captivated members of the Robin Hood community; one L!brary Initiative donor takes credit for the question "Why do we have to get married when we grow up?") Michael Bierut's studio at graphic design firm Pentagram expertly manipulated the rough products of the workshop into a graphic layout over the curved walls and ceiling. This degree of collaboration is at the heart of this Initiative, acutely illustrated in the architectural, educational, and social essay of the P.S. 106K library.



Floor plan courtesy of Tod Williams Billie Tsien Architects.

The Sculpture Case Study 2: Public School 1, Bronx: Tod Williams Billie Tsien Architects

This project combines the school's former library with adjacent classroom and storage spaces into one large room carved into a variety of intimate spaces by a dominant construction of custom milled wood. The millwork perimeter bookshelving captures negative space to form areas of refuge for the Presentation, Instructional, and Reading Areas. A painted gypsum ceiling that floats above unifies these distinct "rooms."

The architects identified the ceiling as the only architectural element that would remain open and immutable over time, and capitalized on it in multiple ways. It is held away from the bookstacks by a continuous regular gap, lighting the books with cove fluorescents and articulating the verticality of the woodwork. In addition, the plane hovers precisely at the top of the continuous bookshelf to effect a floor-to-ceiling "wall of books." This strategy emphasizes intimacy in spaces scaled to children. Recessed compact fluorescents in a regular pattern in the dropped ceiling further interiorize the spaces, contrasting with a setback area above the Circulation Desk, nearly the length of the library, that reveals the height of the true ceiling and reflects bright daylight from the adjacent wall of windows. The muted green color of the dropped surface provides additional warmth in the interiors, especially in juxtaposition with the white exposed area created by the setback. This color is picked up in accents in the Presentation Area rug and the tone of the flooring, setting an overall ambience. The architects originally conceived the ceiling as a "tree" canopy under which the children would sit, evoking the gentle image of curling up with a book on a blanket outdoors on a lazy afternoon.

P.S. 1X photos © Peter Mauss/Esto.

Seating in the form of a built-in nook ensconced in the Reading Area and a floor rug and mushroom-cap stools in the Presentation Area answer the Initiative's directive to imagine the library from a child's point of view. The telescoping plan of the "rooms" for each of the functional areas sculpts space while meeting the purely operational requirement for the librarian to command a clear line of sight throughout. In a nod to the humanist canon consistent with the high aesthetic aspirations of this scheme, fine drawings from Diderot's Encyclopédie were silk-screened onto the window shades, offering an element of surprise to the students on sunny days.

P.S. 105Q photos © Peter Mauss/Esto.

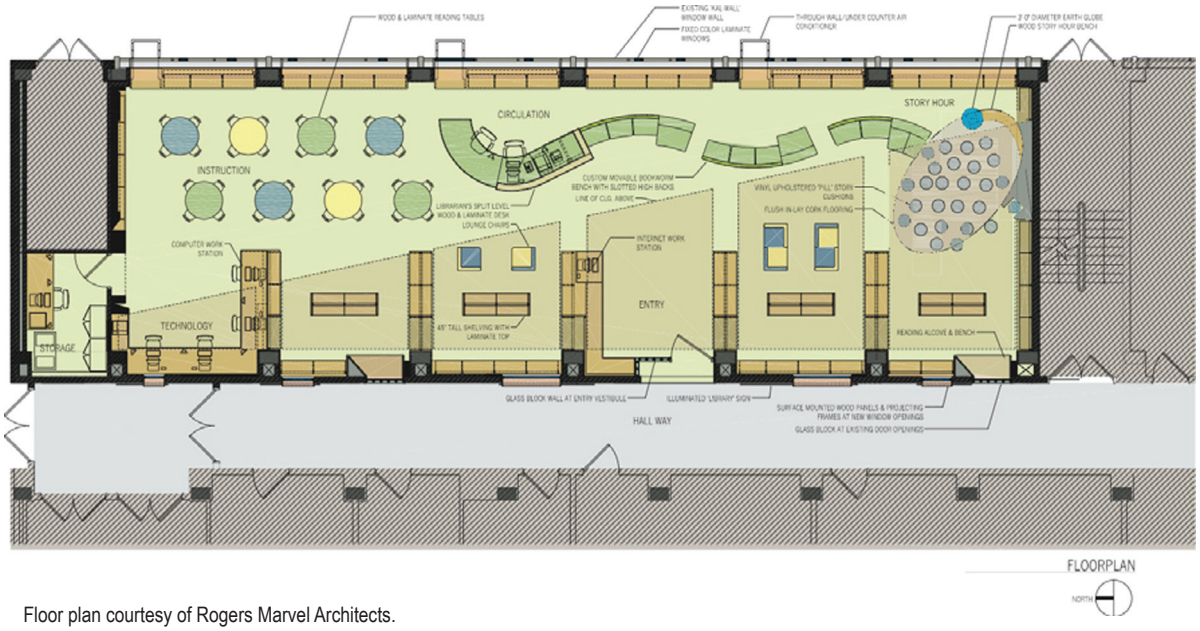
The Figure Ground Case Study 3: Public School 105, Queens: Rogers Marvel Architects

> "It is a very big deal, the new library at P.S. 105. A new library feeds a boy's dreams. 'When this library first opened," said Isaiah Ross, a fifth grader, "I promised myself I'd read every dinosaur book here...' The new library at P.S. 105 has a full-time certified librarian and a full-time aide, meaning it can be open before school, every period during school and even after school, for parents to come in with children and check out books. It is big enough that two classes can use the library each period... At P.S. 105, Mrs. Feldman, the librarian, has time to coordinate classroom lessons with teachers. For a kindergarten class studying transportation, she read, 'Don't Let the Pigeon Drive the Bus.' 'Is this fiction or nonfiction?' Mrs. Feldman asked. 'Fiction,' said a girl. 'A pigeon can't drive a bus.' Mrs. Feldman had two dozen transportation books displayed for them to check out. For fifth graders doing a unit on African-American poetry, Mrs. Feldman used the library laptops to teach them how to convert their reports into a PowerPoint presentation. 'That's hot,' a fifth-grade girl whispered. —from "New Libraries Make the City's Schools Come Alive," The New York Times (February 23, 2005)

P.S. 105Q is a beacon in one of the city's roughest neighborhoods. The adjacent housing projects live up to the most dreaded image of urban blight, least of all because they cast such a pall on the surrounding built environment, and worst, because of the ill social effects the students experience at home and in their neighborhood at large. The principal typically walks to the corner to fetch children who otherwise wouldn't attend school, and for many, the school building itself is the only safe location they experience in their lives. The administration's goal is straightforward: to simply get the kids into the building. Reading and learning are icing on the cake.

These conditions are not uncommon in neighborhoods targeted by this Initiative, and the library luckily flourishes under the careful custody of a proactive librarian who is a long-time neighborhood resident and teacher at this school. The principal proudly proclaims that every year, more and more books are being stolen from the library. Even more extraordinary, children have been spotted reading while waiting in line for the bathroom.

These conditions truly call into question the social value of architectural design. In this case, the architects considered an approach that would engage children in a whole environment. They employed color, text, and architectural space to surround and protect, differentiate experiences, create lightness, and engage the intellect.

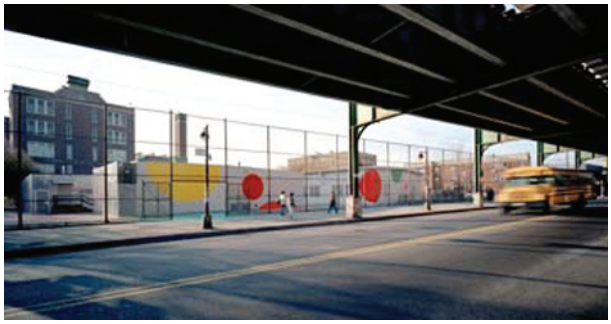


Floor plan courtesy of Rogers Marvel Architects.

The room is divided into six bays, each separated by a floor-to-ceiling pier that extends from the back wall partially into the depth of the bay. Cut into either side of each pier is a full-height bookshelf. The rest of the length of each bay is built with a lower bookshelf at a child's height, as is freestanding shelving in the center of each bay. These lower shelves allow the librarian a clean line of sight, reducing the scale of the space to a child's, while the piers offer a protected "back." A dropped ceiling plane hovers over each bay, completing the sense of interiority and protection. These dropped ceiling planes cut back in plan from bay to bay, differentiating the atmosphere of each. Built-in seating nooks and other niches (for storage, climbing into, hiding, or whatever else captures the imagination) pepper the room, offering children a hierarchy of spatial experiences and a safe way to get "lost" reading a good book.

Color demarcates various zones three-dimensionally. A curved back wall meets a floor of the same color to form the Presentation Area. A pilaster separating window openings stands directly opposite each pier, communicating in alternating colors down the length of the room. The pastel palette suggests lightness, emphasizing the library as an oasis.

The room is dominated by text, underscoring that in the books. A matrix of questions stripes the vinyl ceiling covering above. The answers float down the communicating piers and pilasters. Words on the ceiling trace their way between the dropped planes, further reinforcing the order created by the bays, and articulating these microenvironments as figures in the graphic field. The game of finding the answers that correspond to the questions is one that depends upon the resources within the library. The game also challenges, distracts, engages, and focuses the mind – like the library, it makes space to think.



P.S. 19Q Learning Garden photos © Albert Vecerka/Esto.

The Garden Case Study 4: Public School 19 Learning Garden, Queens: Ken Smith Landscape Architect

The Learning Garden at PS19 is [the Library Initiative's]… first schoolyard and seeks to create colorful and functional outdoor learning environments for the second largest elementary school in the country… one that had very little outdoor space. All planting and installations for the project were… by volunteers from the school, the community, and sponsors.

This project took as its starting point the idea of creating low-cost school-yard improvements. Each idea is based on transforming a commercially available product for a new use. Through the use of everyday objects children… make connections to the outside world. The transformation of these objects… encourage[s] creative thought. 1) School-yard Fence: Commercial signage scrim of the type used in Times Square was printed with clouds and wrapped around the site's existing chain-link fence. 2) School-yard Plantings: Child-sized dumpsters were custom fabricated to serve as planting containers in which classes could conduct experiments in planting and growing. A bird and butterfly garden was later added to the design. 3) Asphalt Playground: Safety paint graphics were applied to asphalt play-areas and exterior walls of 20-year old "temporary" buildings. 4) Schoolyard seating: Blue PVC municipal water pipes and fittings were originally proposed as seating elements. Recycled street tree trunks were later substituted. 5) Outdoor Place to Read: A curtained space fabricated of construction netting was originally proposed. A reading space of large logs was later substituted. These ideas serve as prototypes for addressing typical schoolyard problems at various sites... All plant species were selected to attract the local fauna…

Text courtesy of Ken Smith Landscape Architect.

Presentation board courtesy of Gluckman Mayner Architects.

Form

The Landscape Case Study 5: Public School 192, Manhattan: Gluckman Mayner Architects

"In a solution at Public School 192, north of Harlem in Manhattan, Gluckman Mayner Architects and graphic design firm 2x4 experimented with a riff on the image of earth and sky and life in-between. With a carpet the color of grass and a precise digital print of clouds covering the ceiling plane, the architects manipulate scale in the bookshelves and seating areas to abstract a landscape in the cross-section of the space. In a witty meditation on the impact of words, the designers hijack two large openings that bisect the room, one leading to the playground outside and one leading back into the school.

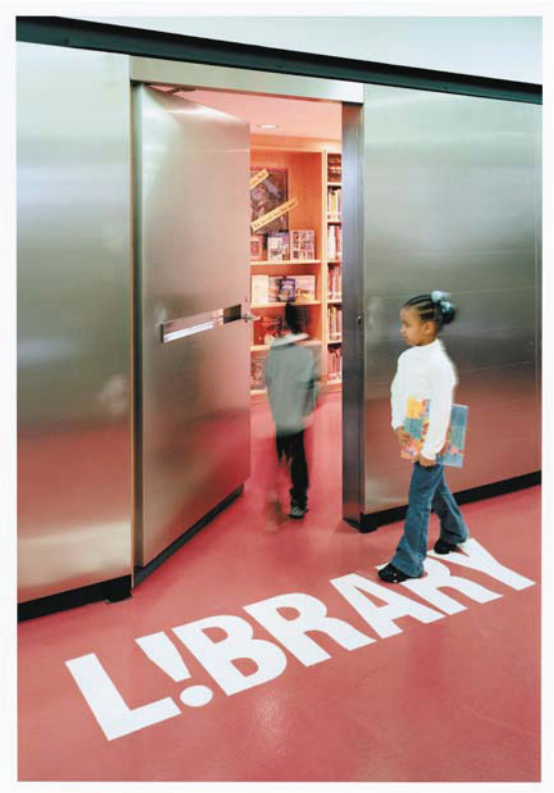
The three-dimensional gateway to the playground is wrapped with the word NATURE, while the opposite threshold to the institution of learning is wrapped with the word NURTURE. This is the only text in the room, save that in the books. The architectural vision for the space is capped with a sculptural reimagination of the typical fluorescent light fixture found in a public school. Here, the fixtures are spanned by sheet metal in the shape of open books mounted at fixed intervals in plan, at varying heights from the "sky" plane, with the sheet metal "wings" open at alternating angles. Referencing a chronophotographic study of bird flight by Etienne-Jules Marey, the architects set a progression of sculptural postures by which the flock of books flies across the room." —from "The Art of the Library," Jamini: An International Arts Quarterly (2007)

P.S. 18R photos © Peter Mauss/Esto.

The Subway Car Case Study 6: Public School 18, Staten Island: della valle + bernheimer

The year this library was designed, the school had to send buses out three days before classes officially began to alert its constituency to the start of the term due to uncertainty about commitment to attendance. The first day began with the news that someone had been shot on the street corner outside the building just a few days prior. The school had no library because of the number of books stolen. Like the stories surrounding many of the projects, these begged a design that might allow for an escape into surprise forms or unexpected imagery.

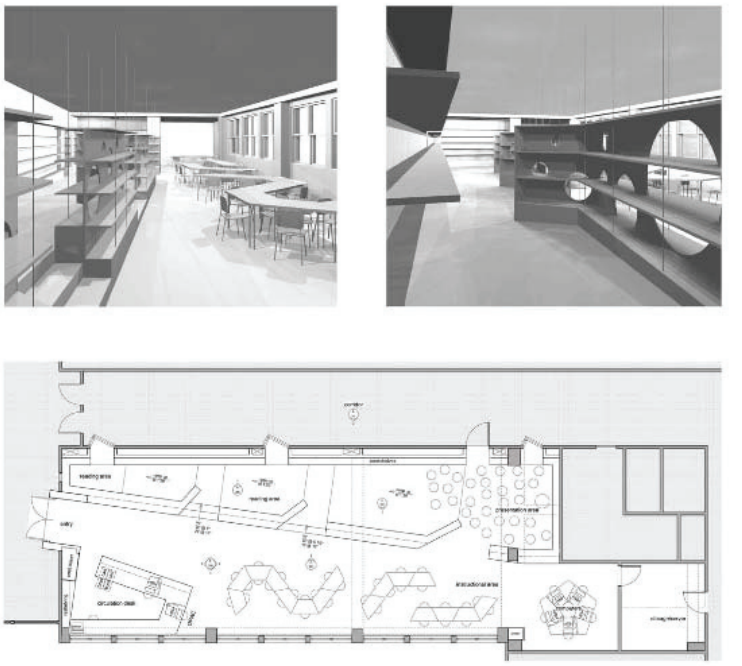
In this case a myriad of design decisions pivot around a single image, in an impressionistic rendering of the intimacy, scale, and materiality of a subway car, one of New York's most recognizable icons and spatial experiences. The visitor's first encounter with the object is its shiny wrapper embedded in the hallway, an opaque object punctured by slotted windows. Inside, a dropped gypsum plane overhead with recessed "can" lighting at regular intervals suggests the rhythm of the car's ceiling. Stainless steel over the vertical surfaces in the hallway and surrounding the book stacks mimic its cladding. The metal reflects the red epoxy floor and the exterior blue sky, mirroring a changing atmosphere over the course of the day.



The architects' preoccupation with reflection, and the abstraction it conveys, ties in with an idea about interactive learning, where the library is not a quiet place but a laboratory with multiple functions. This library/laboratory was originally conceived with moveable parts that pull down, out, or apart to reveal hidden surprises (in the spirit of the Murphy bed). The project survived a value-engineering exercise that eliminated a pull-down stage behind closet doors and replaced chalkboard and whiteboard desktops (hallmark lab surfaces for scratching out trains of thought) with linoleum. Floor-to-ceiling steel-faced cabinets line the back of the stacks, hiding extra books and the server in place of the stage, and utilizing programmatic storage requirements to form the bulk of the "subway car" enclosure. The line of computer workstations is also tucked into the back of the stacks, reinforcing an ordered zoning of the overall space, not unlike that in a research laboratory.

The compactness of the zone of birch plywood shelving stacks and the storage buffer counters the openness and flexibility of the main functional areas, offering richly contrasting spatial experiences in a small footprint. The location of the Circulation Desk at one end of a library with two public access doors raises questions about the point of control. This is a case where the active librarian effects operational control, aided by a highly ordered space and intact lines of sight down the length of the library.

Discovery underscores the progression through the library. Students first encounter a curious metal "box" gleaming in the hallway (wall finish marking the length of the library), penetrated by a display case (of work produced in the library) and two thin horizontal slivers at the height of their eyes. Each of these windows offers a peek through the pivoting entry doors. Once over the threshold, a narrow, compressed space stacked to the ceiling with the library collection surrounds the visitor (physically) with books and (conceptually) with information. Those who do not linger in this space experience a burst of daylight and color within a couple of steps, in a room the architects associate with new technologies, a place to explore the information gathered in the stacks. The architectural imprint of this library has much to do with the invitation to move through it, where the physical journey becomes an intellectual one.



Presentation board courtesy of Leroy Street Studio.

The Nautilus Case Study 7: Public School 31, Staten Island: Leroy Street Studio

This spatially dynamic library, currently in the final stages of design and bidding, offers a playful hierarchy of rooms. A diagonal line of bookshelves divides the two primary zones. The first is lined with windows down the length of the Circulation Desk and Instructional Area. The second is defined by ramped platforms that connect the Presentation and Reading Areas. The double-sided shelving system hangs by cables and nautical hardware. A panel bisects the shelves. Portholes of all sizes perforate it irregularly, animating the space by connecting both sides visually. On the one side, each level of the ramp compresses space incrementally like chambers in a tank (while the rising sill heights of windows on the hallway hint at the change in section). On the other side, free-standing trapezoidal desks in serpentine configurations accommodate student groups in the narrow plan of the Instructional Area.

Circles float throughout the room, in custom red lighting baffles in the ceiling, lights in one of the entry doors, seating cushions in the Presentation Area, and openings in the wall behind the computer desk. The Entry portal is marked by a permanent installation of back-lit circular punctures in a medium-density fiberboard panel, lined behind with Plexiglas with translucent ink images. These transparent plastic lenses are digitally printed with work generated by students and inspired by titles in the library's collection. Created in workshops with the Hester Street Collaborative, the artwork references forms from nature, treated as a project in science as much as art. The focus on nature and science books in the collection credits the namesake of the school, William T. Davis, a prominent Staten Island naturalist.

Further leveraging the physical context of the learning environment, the architects chose to site the library's entry canopy opposite the entry to the school auditorium. Their shared corridor on the second floor overlooks the entry to the school building. This strategic location for the library entry charges the corridor with a public quality. The design decision also deepens the reading of the library institution, encouraging the interpretation of a developed civic realm within the microenvironment of the school.

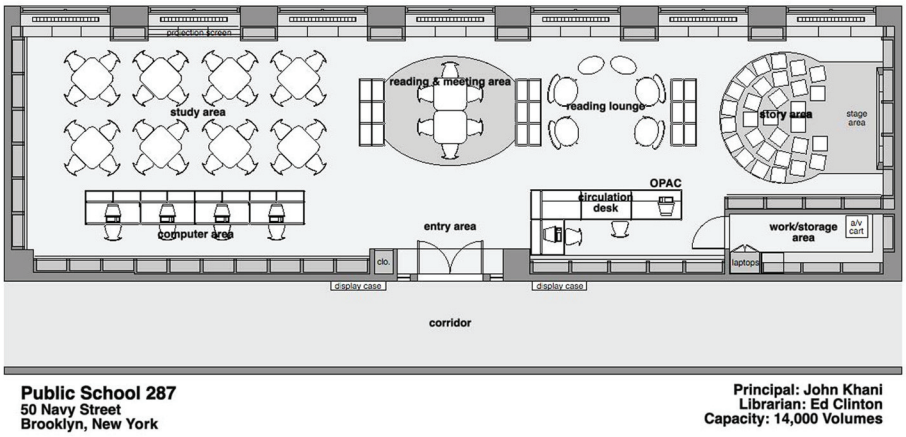
P.S. 287K photos © Peter Mauss/Esto.

Order

The Reading Room Case Study 8: Public School 287, Brooklyn: Richard Lewis Architect

> "Solutions by Richard Lewis Architect take a cue from the spirit of the public-private partnership behind the Initiative. Each design is conceived in Andrew Carnegie's traditional mold of the public library as a serious institution intended to edify, uplift, and empower the masses with literacy and a window to the larger world. To that end, the libraries are designed as "adult" spaces, with neither architecture nor art condescending to the young users of the rooms. Murals are produced by New York artists who work closely with the schools, conducting extensive interviews and workshops and ultimately casting students' voices on the walls. Each artist's work is distinct, contextualizing with the architecture as a frieze above the perimeter bookshelves… In one example at Public School 287 in Brooklyn, Peter Arkle transcribed students' words into an illustrated discussion of history and literature. He represented actual students' faces, etching the history of the community into the architecture. " —from "The Art of the Library," Jamini: An International Arts Quarterly (2007)

In a meditation on the "classics," this Armani tuxedo of a library sets the canon of children's literature within the context of fine wood carpentry, iconic modern furniture, and a sober color palette. Aspiring toward high design, and rejecting the notion that the entire design need depend on original invention, the architects considered "great" precedents to develop a canonical vocabulary unique to the library. This language locates the classic Seven chair by Arne Jacobsen next to a frieze of poetry by Maya Angelou. "Great books" sit on freestanding modern Haller casework systems and built-in handcrafted wood shelves, as opposed to the industrial metal shelves of the school's former library. A cork floor replaces the battered vinyl tile, an asbestos-laden signature of the public schools, and significantly mutes the library's previously harsh ambient noise. Custom-fabricated pendant fixtures by Brooklyn lighting company Fabulux – arguably, a "new classic" – light the room in a contemporary incarnation of the chandelier.



Presentation board courtesy of Richard Lewis Architect.

A horizon at six feet above the finished floor bisects the volume of the room. Below it, black stained shelves recede and expand the space, extinguishing the clutter of shadows and accentuating color from the spines of the books. Above it hovers a powerful supergraphic, a digital print of black and white line drawings (with color accents) that transpose the words of students discussing books with their librarian. The irregular freehand graphic style complements the order of the architectural elements below. The cartoon content is rife with adjacencies of seriousness and whimsy; the artist frequently juxtaposes a speech bubble of a student's silly remark with a literary quote, or a profound observation with a picture of a talking animal.

Metaphorically, the "old" (wood bookshelves, the literary canon, drawings by hand) forms the perimeter of the library, encircling and protecting the "new" (modern furniture, computer technology, avant-garde modes of learning) in a revitalization of the reading room concept. This scheme subverts the Initiative's mission to "reinvent" the library – a mission that supposes the students of these schools already have a preconception of a library. Instead this design assumes the burden of establishing an institution where none exists, safeguarding its symbolic image by respectfully referencing precedent and creating a space of reverence.

P.S. 42Q photos © Jeff Goldberg/Esto.

The Convertible Case Study 9: Public School 42, Queens: Weiss/Manfredi Architects

One of the original ten, Public School 42 (P.S. 42) in Arverne, Queens, a five-story prewar brick edifice, had a small library in a converted fourth-floor classroom. Physically and visually isolated from the core of the elementary school's activities, the library was relocated to the ground floor, where it replaced one of two gymnasiums. The relocation gives the library a more central role in the school's daily rhythms. The design aspires to make the act of reading visually evident in a setting where learning and play are literally and philosophically connected.

The library's curvilinear wall affirms its unique status within the school; its variously sized inhabitable windows operate like the cutouts in a construction fence, providing selected views from the ground-floor hallway and cafeteria. Inside the library, a winding wood-paneled wall, conceived as a "book worm," holds volumes and reading alcoves. Adjustments to the space's geometry are made legible in the registration of scalar devices such as the overlapping of flat panels to produce curved surfaces, which provide a tactile and visual acknowledgment of the assembly sequence.

The architectural intent, playful and engaging, is also palpable in the library's moving parts. A deployable white theater scrim, suspended on a circular track and printed with text to resemble a crossword puzzle, provides the impression of privacy for reading groups while remaining transparent enough for librarians to supervise the activities. For P.S. 42 school events, the rolling bookcases can be moved to one side of the library to create a large central space for group activities. Custom-designed rolling beanbag seats, student chairs, and other furniture can be arranged in a variety of informal settings.

With its inventively detailed prosaic materials (plywood, Plexiglas, and industrial carpeting) varied lighting, broad windows, and multiple computer stations, the library is a place that encourages learning and social interaction. The success of the project can be measured in its use: expanded hours, including Saturdays and evenings, were instituted not long after the new library opened its doors, to accommodate P.S. 42's popular family and community programming.

Text courtesy of Weiss/Manfredi Architects.

P.S. 16R photos © Peter Mauss/Esto.

The Bookworm Case Study 10: Public School 16, Staten Island: 1100 Architect

For the library at PS16, II00 departed from the conventional interpretation of a library, lined with linear shelving, to create a space in which a freestanding, serpentine bookcase becomes the primary object. The fluid shape of II00's custom-designed bookshelf offers a unique visual component and also a functional solution by separating the relatively small space into three distinct work areas: a presentation area, an instructional area and a freeform reading area, without the addition of drywall partitions. This permeable object allows for visual access and audio stimulation, breathing life into the space with its pervious, organic, and free-flowing form. The shape is echoed in giant Barrisol light fixtures that effectively illuminate, anchor and further define the individual work areas. Pentagram's addition of expressive graphics in the school's colors lends an energizing and spirited quality to this active, inspirational, motivational and fun, educational space.

Text courtesy of 1100 Architect.

The Topographic Case Study 11: Public School 1, Brooklyn: Marpillero Pollak Architects

The school is an Elementary school of 1,100 students located in the Sunset Park section of Brooklyn. The school's new library is the outcome of a partnership between a nonprofit organization and the New York City Department of Education. The project is part of the Library Initiative program, which seeks to improve student reading and literacy skills by transforming elementary school libraries into vibrant learning centers and helping students, teachers, and parents take full advantage of these resources. The architect has designed the library to communicate strong, positive messages about the importance of reading and literacy, and stimulate exploration and learning, to be visually compelling and appealing to children.

Architect Narrative

A major programmatic challenge in designing this library has been to utilize a relatively small amount of space (1,840 square feet) to comfortably accommodate as many as 74 students, their teachers, and other adults, and house collections of 10,000 books and areas for whole class, individual and group study, spaces for presentation and performance, computer workstations, and spaces and equipment necessary for library operations.

A second major challenge has been how to leverage the contribution of this one new element to become an agent of transformation for the culture and environment of a school with few resources, located in an underserved part of the city.

A set of strategies are deployed to address simultaneously the issues outlined above, through the representation of the library to the rest of the school, at different scales, in such a way that it becomes a new 'center,' reorganizing the geography of the existing school around it. (This could be understood as the 'Bilbao' effect, operating at the scale of a building rather than a territory.)

The project expands the perception of the library's limited space, beginning at the dark existing stairwell, and extending outward towards a planned future roof Reading Garden overlooking the open courtyard. A perforated metal ceiling extends into the stairwell from the hallway like a canopy, and from there into the library through a fire-safety glass opening above an oversized bench/platform, suggesting continuity with the interior stage/presentation area. Lighting fixtures mounted on the ceiling slab shine through translucent colored acrylic panels. The steel mesh screen outside of the library's windows turns and extends as railing and fence of the Reading Garden.

Educator Narrative

The school is an Elementary school of 1,100 students located in the Sunset Park section of Brooklyn. The school's new library is the outcome of a partnership between The Robin Hood Foundation and the New York City Department of Education. Key elements in current learning and information theory support the concept that developing an expertise in accessing, evaluating and using information is vital to authentic learning, and is a cornerstone of lifelong learning. Central to this thinking is the idea of a "learning community", linked by interest and need with access to print resources and telecommunications technology.

Three elements at the entry boldly announce the library: the L!BRARY BENCH, the ENTRY DOOR, and the DISPLAY VITRINES, to convey the image of new and exciting opportunities to learn. The L!BRARY BENCH is the landmark element of the project (see photo). The ENTRY DOOR is inscribed with the word for library in sixteen languages. The idea came from the fact that PS 1/Bergen is a dual language school, in a neighborhood, Sunset Park, which is home to people from many different countries. The words are laser cut (into a wood panel fused to the fireproof door), providing a tactile and engaging surface, reminiscent of wood burning, a popular children's activity. The DISPLAY VITRINES provide easily changeable space for displays and exhibitions related to library activities, student work and projects that result from these activities. A fourth, planned, element announces the library to the courtyard.

One way we have addressed the challenge of fitting the program into a small space is to emphasize flexibility and multifunctionality, while striving to create a calm and open environment. A major part of this initiative is the eight mobile worktables in the instructional area, the library's largest space. Anchoring the tables together in a larger zigzag 'figure' gives them a strong and simple presence that does not overwhelm the spaces as a sea of tables would.

Presentation board courtesy of Marpillero Pollak Architects. P.S. 1K photos © Peter Mauss/Esto.

Robin Hood's design directive called for a library that was a bright and exciting place, that would be sought out by students as a place to read and learn. Components to be included were shelving for 10,000 books, a "Reader's Theater, tables where a class of students could work collaboratively, quiet reading areas, and a work- station for computers. A circulation desk that could monitor these activities was also needed.

In addition to the Robin Hood directives, the school's Library Advisory Team had strong ideas about how the library should look and function. We wanted the space to be "child- friendly" serving not only as a learning center, but as a place where student work could be showcased. We were anxious to minimize the boundary of the library and draw our students into the space. Since the new library would occupy a space equivalent to that of three classrooms it was vital to us that the layout works to accommodate several learning activities simultaneously.

The decision to raise the theater area separates that space and allows us to hold a class there while accomplishing routine circulation. The children experience the simulated grass cloth on this surface as a carpet, but the pitfalls of staining and dust mites is eliminated. Another successful component is the adjustable natural wood shelving units that define spaces. Underfoot, the cork flooring creates a warmth and softness which contrasts with the hard surfaces elsewhere in the building. The individual workstations are ideal for small group work and I have discovered that when necessary I can undock the tables and link them to create a conference like set up. To accommodate our request for areas in which to highlight student work and display books, the architect designed functional display cases, for the outside wall. The bench /gathering area outside the library extends into the space as a stage for the reader's theater while the window over the bench allows passers by to glimpse activity inside the library. The interior window frieze featuring our students' drawings of fictional book characters, has allowed the students to feel that they contributed to the space.

I believe this facility could serve as a prototype for future school library design. In that scenario, I could envisage keeping the components and design motifs but I would re-consider elements in the layout to maximize flexibility. Librarian —from http://www.designshare.com/index.php/projects/ps1-bergen-library

Peter Rouget Middle School 88:
1064sf proposed renovation project for the interior of an existing computer classroom located in a three-story building circa 1967.

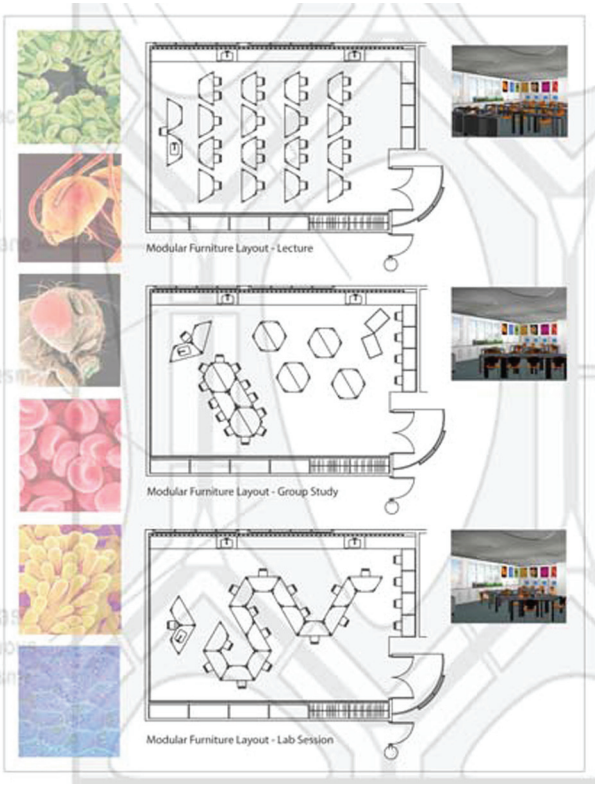
Scope of Work:
The scope of work is to remove existing vinyl composite floor tiles, vinyl base, doors, cabinetry, blackboards, bulletin boards, sink, light fixtures, old air conditioning units and electrical components to facilitate the construction of the new science classroom.

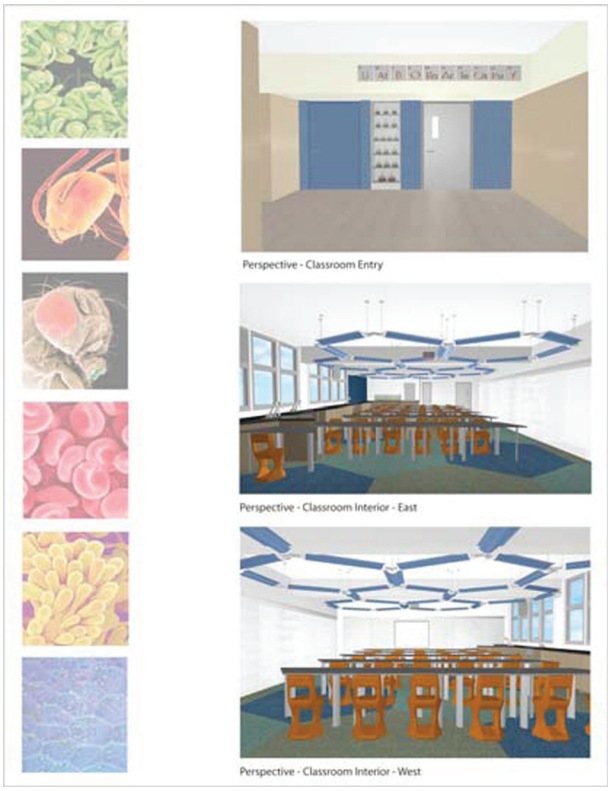
Design Intent:
Our design intent is to create a dynamic, educational environment that offers endless configuration possibilities through the use of modular furniture and moveable elements. The new middle school science laboratory becomes a transformable setting where either small groups may gather for concentrated study or large rows of desks for conventional instruction can be accommodated.

Given the challenges facing our educational system, our design offers an intelligent solution to a pervasive problem; how to enable our instructors to teach in a way that best suits the students' individual needs and equips the classroom with the necessary tools for inventive teaching. Our design, with its customizable modernity fosters active learning and creative thought by removing the physical barriers of permanent furniture and fixtures.

Special attention has been paid to the materials and finishes outfitting the space to ensure longevity, safety and durability. Efforts to practice environmentally responsible design are evident in the creative use of recycled rubber floor tiles, low emission paint, glass whiteboard surfaces in lieu of PVC-based wall coverings and a cutting-edge solid surface material made from a rapidly renewable resource.

Sc!ence Case Study 12: Middle School 88, Brooklyn: Rafael Viñoly Architects





Presentation boards courtesy of Rafael Viñoly Architects.

L!brary Initiative Awards

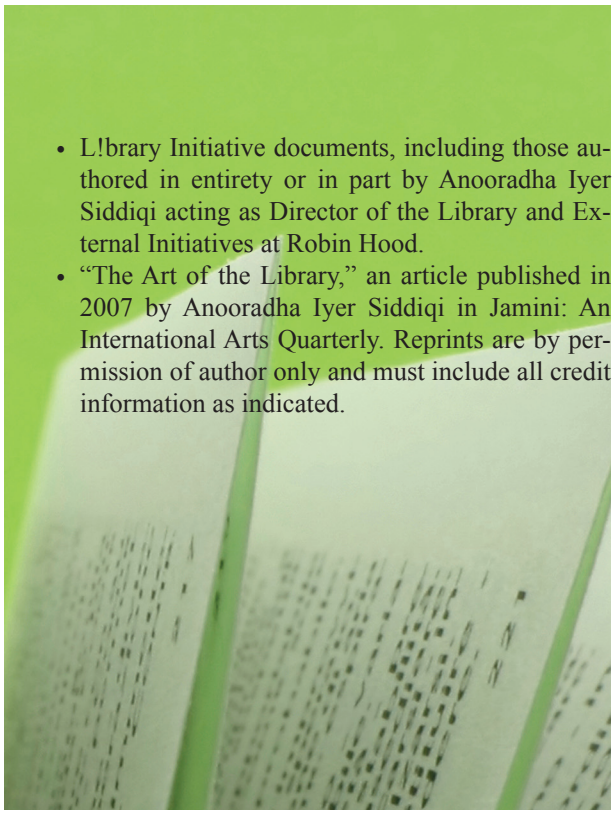
2007— Robin Hood Foundation received Design for Humanity Award from the American Association of Interior Designers (National)
2007— Gluckman Mayner Architects received a Library Building Award from the American Institute of Architects/ American Library Association for P.S. 192 in Manhattan
2006— Rockwell Group received Top Honors (for special libraries 30,000 square feet and smaller) from the American Library Association/International Interior Design Association Library Design Awards for P.S. 106 in Brooklyn
2004— Ken Smith Landscape Architect received the Design Award of Merit from the American Society of Landscape Architects for the Learning Garden at P.S. 19 in Corona, Queens (National)
2004— Weiss/Manfredi Architects received the Institute Honor Award for Interior Architecture from the American Institute of Architects (National)
2003— Robin Hood Foundation received the Institute Honor for Collaborative Achievement from the American Institute of Architects (National)
2003— Pentagram received the Merit Award with special mention for doing a “Lot with a Little” from the Society for Environmental Graphic Design
2003— Tod Williams Billie Tsien Architects received the Design Award—Interiors from the American Institute of Architects for P.S. 101 in Manhattan (New York)
2002— Weiss/Manfredi Architects received the Design Award—Interiors from the American Institute of Architects for P.S. 42 in Queens (New York)
2002— della valle + bernheimer design inc. received the Merit Award—Interior Architecture from the American Institute of Architects (Staten Island)

L!brary Initiative Exhibitions

2006— The Municipal Arts Society of New York featured the L!brary Initiative in an exhibit on the work of the Hester Street Collaborative
2002— The Architectural League of New York featured the L!brary Initiative in an exhibit titled New New York 3-Multiples: Small Civic Work

L!brary Initiative Press

"Gotham's Grand Vision," School Library Journal, March 1, 2002.
"28M school library push," Daily News, May 21, 2002.
"School-library Boosters Speaking Volumes," New York Post, May 21, 2002.
"Libraries invite young readers to check in," New York Times, May 23, 2002.
"SU turns over a new leaf in New York City schools," Syracuse Post Standard, June 5, 2002.
"Read aloud day in Arverne," Wave (NYC area), June 15, 2002.
"Carve a path to reading," Reporter-Herald (Colorado), July 3, 2002.
"Reading room," Architecture, July 2002.
"Two Island teachers join plan to revamp libraries," Staten Island Register, July 30, 2002.
"Reading is fundamental," Interior Design, August 2002.
"Program to enhance school libraries," Rockaway Journal, August 1, 2002.
"Power of Place." Metropolis, October 2002.
"P.S, 42 Gets Revolutionary Library," Forum Courier, December 5, 2002.
"Public/private venture enhances school library," Library Hotline, January 13, 2003.
"Library Initiative takes City schools by storm," Big Apple Parent, August 2003.
"City to Restore 25 Libraries in Schools by Fall 2006," New York Times, November 9, 2004.
"Bloomy Books 21 Libraries," Daily News, November 9, 2004.
"Donations Help 21 City Schools Get Booked Up," New York Post, November 9, 2004.
"New Libraries Make the City's Schools Come Alive," The New York Times, February 23, 2005.
"The Adventures of Robin Hood," The Architect's Newspaper, April 6, 2005.
"Why School Libraries Won't Be Left Behind," American Libraries, September 2005.
"The Library Goes Back to School," Architectural Record, September 2005.
"Small Spaces, Big Hearts: Programs that spotlight the humanitarian face of architecture." Oculus, September 2005.
"Robin Hood Foundation Library Initiative," Architectural Record, September 2005.
"Way Beyond Fuddy-Duddy," Edutopia, October 2005.
"Reading Room," Contract, June 2006.
"Class Action," Creative Review, July 2006.
"The Legend of Robin Hood," Fortune, September 18, 2006.
"The Art of the Library," Jamini: An International Arts Quarterly, 2007, forthcoming.



- L!brary Initiative documents, including those authored in entirety or in part by Anooradha Iyer Siddiqi acting as Director of the Library and External Initiatives at Robin Hood.
- "The Art of the Library," an article published in 2007 by Anooradha Iyer Siddiqi in Jamini: An International Arts Quarterly. Reprints are by permission of author only and must include all credit information as indicated.